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not eschewed, and even melody can be detected, without a hint of apology or the least suspicion of a reactionary mind. Would that more contest pieces possessed these virtues. The *Invocation et Danse* of Henri Tomasi (Paris Conservatoire Concours piece) does not. Its conception is somewhat unharpistic, and the liberal bespattering of pedal indications does little to encourage the player, who will rapidly discover them to be incomplete and often erroneous. The harp's limited chromatic capability can be disguised by use of judicious pedal settings, and Jörgen Jersild has based some of the material in his *Pezzo Elegiaco* on the idea. A long lugubrious piece results. What a pity, incidentally, that there cannot be more uniformity in notating effects: Salzedo's *Xylophonic Sounds* are familiar enough to us after 50 years and Mr Jersild could have employed the accepted symbol instead of creating his own.

Wales continues to spawn harp music. A people which could cherish the triple harp so long after the rest of the world had dismissed it as obsolete must have more than mere tradition to guide its composers to the national instrument. Gareth Walters has contributed Three Impromptus which are well written, immediately approachable music, though requiring a strong technique. In his use of chords of harmonics he sometimes poses problems which are not apparent to the non-player: mixtures of flats, naturals and sharps in left-hand triads are tricky because the strings must be stopped at different places, *ie* not in line with one another. The 5ths in harmonics of the Prelude go too high for the normal hand, but some compromise on these details is worthwhile in order to enjoy the music. The Toccata has a Waltonian vigour rare in harp solos. John Hearne is also Welsh, but *frá Eyjafirði* is concerned with an apparently characterless part of Iceland, where the chief appeal is the cathedral clock quoted here as passing the time in E♭ minor.

JOHN MARSON

Cinderella

CHAYNES Alternances for viola and piano. Leduc/United, 15s
HANDEL Viola Sonata in C. International/Universal, 13s 6d
HUMMEL Viola Sonata in E flat, op 5 no 3. Schott, 19s 6d
ANTON STAMITZ Viola Concerto no 2 in F. Schott, full score 30s, piano score 26s
VIVALDI Viola Concerto in D minor. Schirmer/Chappell, piano score 12s 6d

The demands of the Paris Conservatoire examination system account for the genesis of Chaynes's *Alternances*, a piece that fully exploits the technique of the instrument in a cleanly dissonant style that makes effective music. The implications of the title are borne out in the contrast between recurring slow and fast sections that cunningly vary their material and yet preserve their identity. The Handel Sonata dates from about 1705 and was originally for viola da gamba (though a couple of later, non-Handelian MSS suggest performance on violin or viola). The keyboard part is fully written out and beautifully dovetailed with the string instrument. This copy is a reissue (with some revisions) of the Jensen edition originally published by Augener, and its criteria are certainly those of yesteryear. Hummel's op 5 was designed as three sonatas for violin or flute, but in the case of no 3 the viola was always recognized as an alternative. The viola part largely patronizes the treble clef, and it is probably only octave transposition that takes it to the lowest string at all. The music of the three movements is well laid out, if most of the fireworks originate from the keyboard. The occasional hint of passion pleasantly relieves the otherwise rather bland character of the work.

The concerto of Anton Stamitz, younger brother of Carl and with a roughly parallel career, was written in 1779 when he was 25. The leisurely opening tutti presents material of no compelling originality, but the solo music is gracefully accompanied and shows a resourceful knowledge of the instrument. The Adagio strikes a deeper note, and the final rondo makes a curious excursion into Paganini's shady world of lefthand pizzicato. The Vivaldi is an arrangement of the violin concerto in A minor, a powerful and popular piece with a gently floating Largo. Leonard Mogill's transcription down a 5th allows a lapsed violinist to finger it precisely as before, but a profusion of keyboard octaves merely thickens the texture still further. The weighty editorial dynamics are kept separate from Vivaldi's modest and often contradictory efforts.

ROBERT ANDERSON

18th-century wind

The works discussed here are a selection from the constant stream of works of the 18th century for wind, particularly flute. Some of Vivaldi's concertos are available in a number of good editions: for example, his tricky Concerto in C minor (P440) for recorder, strings and continuo (Eulenburg, score 11s, parts 36s), which has a first movement of great vitality and momentum but both here and in the finale lapses into arid Alberti-like arpeggio figures. Far more interesting is an E minor Sonata for flute and continuo by the underrated Franz Benda (Hofmeister/British & Continental, 16s 6d) which shows imaginative rhythmic and melodic variety. It is decently edited, but without sources. The two *Sonatilles* op 19, nos 5 and 6 for flute and continuo by Michel Corrette (Schott, 18s), are surprisingly Italianate, both in their quick-slow-quick three-movement layout and in their relatively unadorned motivic melodies. The edition commendably retains the composer's original dynamics and careful phrasing. Again for flute, but with *cembalo obbligato*, is a Duet in D (a sonata in all but name) by Christoph Schaffrath (1709-63), published by Heinrichshofen/Hinrichsen at 18s 6d. The keyboard part is almost all written out in full, with only a couple of short, isolated passages of figured bass, showing the then almost universal move toward equality or even keyboard dominance. In this work the interdependence of the two parts is all gain, although occasionally a little crude. From an earlier period comes a well-written Trio Sonata in C minor (more suitable for oboes than flutes) by Johann Heinichen, contemporary with and respected by both Bach and Vivaldi (Müller/Novello, 17s 6d). A pleasant work of the church-sonata type, it avoids the worst of galant inanities.

NIALL O'LOUGHLIN

Chamber music by Adrian Cruft was played at the Kent Summer School of Music at Benenden; the works performed were *Two Canadian Poems*, *Stratford Music* for wind quintet, and *Homage to J. S. Bach* for solo violin.

Justin Connolly has been commissioned by the Nash Ensemble to write a work for ten players, *Obbligati III*, for performance in Feb 1971.

Brian Dennis has been commissioned by the Mid-Northumberland Arts Group to write a semi-dramatic work for young people; it is to be called *Estuary* and will have its premiere at Ashington Festival in 1971.

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